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WELCOME TO THE CREATIVE WOMAN

For far too long, the belief was held that a woman achieved her ultimate level of creativity upon giving birth. The idea was such that by merely being female our course was set for us -- to conceive and bear fruit.

With the advent of the women's movement a few years back and the hard work of many stalwart females, we are now at a point where we can reappraise ourselves, in terms of us. We can sit back, look at our needs and desires, and take stock. We are creative individuals and that creativity has been ignored. With this thought in mind we decided to create a vehicle for women everywhere to express their own forms of creativity.

The response generated by this proposal thusfar has been overwhelming and heart-warming. Your enthusiasm for both partaking of participating in this newsletter has given us the impetus to produce it. We hope this will be a forum for all women who desire to use it. We eagerly encourage any and all feedback that you, the readers, have.

As of this writing, The Creative Woman is planned as a general interest quarterly newsletter for women. Each issue will be devoted to a special topic, such as women in science, women in art, women in religion and so forth. For each theme, a person from that chosen field will be a guest editor, someone to lend expertise to each topic. We are also very open to new ideas.

Thank you for your support and encouragement. May this small bit of communication between us all yield the enrichment and support we have been deserving for so long.

DJP

CALL TO CONTRIBUTORS

Manuscripts on any aspect of creativity in any field applied to women or studies of brain function are invited. Please submit typescripts double-spaced to the Editor. Volume I, Number 4 (Spring 1978) will be devoted to Women in Science and Dr. Helene Guttman, National Institute of Health, Washington, D.C., will be guest editor for that issue. Volume II, Number 1 (Summer 1978) will focus on Women in the Arts, edited by Betye Saar of Hollywood, California. We are interested in original work, abstracts of work in progress, book reviews and news items.

HEH

BREAKING FREE IN THE NINETEENTH CENTURY

Victorian women were exhorted to "suffer and be still," to live and die obedient to the dictates of male authority. Many found that they could not conform and live the lives laid out for them. We read about the murderesses who reacted to their situations with violence, and there were many who quietly lapsed into eccentricity or insanity.

Some women were stronger, though, and found means of living positively as their own needs directed, not as their society expected. Florence Nightingale (1820-1910) is a famous example. Her given role would have been to marry well, live as a charming, even influential, hostess to the great men in her husband's circle. By refusing her accepted role, she gained her self, which she was able to express in a powerful, even ruthless way, as she worked in the Crimea and then in England to reform the Army medical services and the hospital system.

Religion was one of many strategies Nightingale used to create her life. She believed that her work was in response to a divine calling. So did Caroline Chisholm (1808-1877) who felt direct divine intervention when she struggled forward with her work for immigrant women in Australia. Without that religious faith, she would probably not have had the courage to defy accepted ideas of how active women could be.

Frances Power Cobbe (1822-1904) had a religious conflict with her father. When Cobbe found that she could not accept the teachings of Christianity any more and therefore would not attend services or prayers, her father sent her away to a remote farm, where she spent nine months at the age of twenty in utter loneliness. The psychic deprivation did not change her mind and she returned as firmly convinced of her agnosticism as before. Once her father died, she sold many of her properties, cut her hair so that she would not need servants to care for it, and embarked on an independent life. Instead of living with her brother as she was expected to, Cobbe travelled alone to Egypt and Palestine where she took up social work. Her importance for us is less in her work than in her life. Her courage and determination were outstanding.

These are but a few examples of women who created lives according to their own needs. There must have been many more, less articulate and less famous, who worked with equal courage and ingenuity to make their own ways. As in **any** pioneering effort, those who were in the forefront of creating their own lives had few precedents and little support for their efforts. They have provided us with a tradition upon which we can build as we face the same issue today.

Our thanks to Eileen Huppert for this contribution. Ms. Huppert holds a Ph.D. in history, taught for ten years and is now involved in several different writing projects and is working as a volunteer with the San Francisco public school system.

She plans to use this material in an article on religion in the lives of nineteenth century English women reformers, and write biographies of such women for young readers. Any suggestions and inquiries from Creative Woman readers are welcomed.



SEX ROLES AND THE SUNDAY COMICS

Sarah Brabant, Assistant Professor of Sociology at the University of Southwestern Louisiana is concerned with the question of how women are socialized and the effect of this socialization. One of her most recent articles, "Sex Role Stereotyping in the Sunday Comics," in which she analyzes the contents of four family-orientated comics for a period of six months, concludes: "In two of the selected comics, 'Blondie' and 'The Born Loser,' the adult females dominate the adult males; in the other two, 'Dennis the Menace' and 'Priscilla's Pop,' wives are subordinate to husbands. Despite this major difference in sex-role characterization, however, traditional sex-role stereotyping appeared across comics. Whether dominant or subordinate, females were more restricted to the home than were males. Further, regardless of the dominance factor, females continued to cook and clean; males rested and played. Females might outwit males, but only males read. Blondie may have to rescue poor bumbling Dagwood, but she is more restricted to the home than he is. Gladys may overpower Brutus physically and verbally, but she cooks while he rests or reads."

"Thus the female may be aggressive, clever, intelligent, or submissive and baffled by a frightening world. It appears to make no difference. In the world of the Sunday comics, as in other art forms, she continues to play the traditional stereotypical female role. Although she may be bigger and/or smarter, the apron remains her trademark."

Brabant states that "more recently, researchers have focused on sex-role stereotyping in literature as an important factor in sex-role socialization. Although a relatively neglected area of study, this particular art form enjoys widespread popularity and warrants serious study (Berger, 1973), particularly with respect to its possible impact on sex-role socialization."

AN INVITATION . . .

Those of us who begin this project to encourage research and dialogue about women's creativity think of this effort as something larger than the production of a new quarterly newsletter. Though The Creative Woman will be a tangible product and a vehicle for exchange, the very process of exchanging ideas and producing each issue will be the real "product." Lending your financial assistance doesn't mean merely a subscription to a new quarterly then, but a commitment to a joint effort of a supportive community interested in women and creativity. We invite your contributions.

HG

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HOW LANGUAGE GETS IN OUR WAY

Mary Ritchie Key, professor of linguistics, University of California at Irvine, has written on non-verbal communication and the effects of cerebral hemisphere differences on communication. In her recent paper "Grammatical Categories Revisited by Males and Females," she notes that we are having "great protocol problems in trying to decide how to talk about each other. We don't know what word to use -- companion, roommate, boyfriend, girlfriend, lover, mistress, mate" or what? Gender in English tells us if a man is male, female, or neuter. Key believes that the confusion and ambivalence that marks this state of transition results from the changes in technology, medicine and education that have forced us to redefine male and female categories. This may be one of the most significant changes in the 20th century.

Dr. Key points out that studies of grammatical categories give some insight into the relationship of male and female, and are an outgrowth of the human concept of reality and how to cope with it. Let us take the concept of "the reasonable man" as it is used in law. "Females" writes Key, "have not been included in the category of humans who function as thinkers until relatively recent times. Less than a hundred years ago it was believed, at least by some scholars, that genius could only be a masculine trait." (See Natalie Hayes' article, "A Genius for Seeing Relationships, page five) Depending on the century, men decided that women did not have a brain, did not have a soul, did not have a penis, or did not have True Eros. What next will we not have?

In her recent book on male/female language, Key has recorded illustrations of groupings from the actual language use in contract law: "the blind, the lame, and the women; scotch, horses and ladies; crime, violence, sex, and women; minors, the mentally incapacitated . . . married women, convicts, and aliens." The State of New York's franchise law included everyone but women, minors, convicts, and idiots. Today's Penal Code of California (Section 415.5) classifies women with children.

Unless we can face quite fearlessly these facts and their implications, we cannot be about the task of freeing ourselves. Rather than become too disheartened by these insights so clearly documented by Mary Key, it is of the greatest importance for women to also realize that this state of affairs is of fairly recent origin, resulting from the devaluation of women's work following the industrial revolution. Key reminds us that historically, all adult members of society have actively contributed toward the provision of food, clothing and shelter. "There is simply too much work involved to allow a large category of adults such 'protection' that they are shunted to the sidelines along with the minors and the feeble. The fact that the industrial society redefined 'work' and the laws that govern this 'work,' has obscured the realities that females have never stopped contributing toward the provision of food, clothing, and shelter!"



A GENIUS FOR SEEING RELATIONSHIPS

Natalie Hayes, of Youngstown State University in Ohio, a student of evolution and Jungian psychology, writes that she has spent "ten feverish years researching and pondering the problem of women's creativity." She writes; "If I reached one single conclusion in my studies, it is that women have a perfect genius for seeing relationships . . . and they do see a truth beyond logic. I cite as examples four major cultural changes which initiated attitudes toward war, slavery, abortion, nature."

"The view of war began to change (in my opinion) with the work of Florence Nightingale in the Crimea in 1854. War had always been an honorable economic support system plus a wonderful outlet for pent-up aggression; soldiers were expendable. Whoever heard of administering succor to wounded soldiers on a battlefield!"

My second example is Harriet Beecher Stowe's powerful Uncle Tom's Cabin, published in 1856. Men take all the credit for abolishing slavery, but it was she who fertilized the underlying support system with her furious book, thus turning over an age-old structure, slavery - as old as human beings and their frenzied search for what . . . power, wholeness?

Margaret Sanger began the arduous task of reversing the ethic that forced propagation of the species on the female, especially on the poor, an ethic which was firmly established at the time of Hippocrates. In 400 B.C. controversy raged between his faction and that of the Pythagoreans over abortion and euthanasia. Not until 1937 were the Comstock Laws, which forbade even physicians to dispense any contraceptive information, repealed in this country.

Fourth Hayes also cites Rachel Carson, who put the sanctity back into nature. Conquering nature had long been the culture dominant, certainly from the time of Christ, but more probably originating at the time of the great hero myths - the Epic of Gilgamesh, 2000 B.C.

"These four women modified ethical structures introducing the concepts of war as a negative value, abolition, population control, and ecology.

While Hayes is scathing in her critique of psychoanalysis, she finds Jung's anima-animus concepts promising. She quotes the

late Irene Claremont de Castillejo, analyst, who had the following dream: "With the help of two men, Irene descended the wet, dark stone stairs to the boiling primordial sea in which the woman swam about surrounded by monsters and crying desperately for help. They brought her up to a level that seemed to be like a hospital and began to put her to bed. But a voice rang out, 'You can't put her there, she must be brought up into the sunshine.' That is, integrated into the world cultures on every level."

"Castillejo interpreted this to mean that the soul of woman is in great distress and needs rescuing. I wept when I read this. I know it is."

You'll hear more from Natalie Hayes in future issues of this newsletter.



The Equation

For twenty years I sought an equation
to heal the wounding of my boyhood

*let us make this child from our togetherness
molding its skull with our acts of love*

by a metamorphosis in a pool, chill as stalactites
on its raw mountainside that eyed the monstrous sun

*let us rejoice in the bursting of the bag of waters
breathing together hushed like rabbits in hiding*

because my sister drowned, disappearing into her blue-grey cheeks
spreadeagled then her corpse on a porch over the hayfields

*let us labor in unison to bring out
this newest creation that we hoped for*

where our family, emaciated by grief, hovered
like bent, blasted elms who encircle a swamp

*let us dilatate as man and woman one
for this child on the dawn of its day*

in a convocation of ancestors and the still unborn
of those standing there alone and those absent

*and now in the final hours of the midwife
the slender hands of a hindu female doctor*

we will heal at last my mother wailing by a wall
the blinding blue of my father howling in his eyes

*we, over this small space with its pointed hair
a sloping field that tapers between boulders*

over the ashen cheeks remembered, the half-open life

*over the head it leaps forth the strike of a trout
a full moon suddenly there out of treetops
like a gush of mountain water
into recipient fingers
and King David leaps and dances in ecstasy for the lord
amid cries of a woman: mother sister daughter lover
her nuclear words shrilling in a mighty storm of thunder:*

"It's a girl! it's Katherine! oh! look at her! let me hold her!"

P.F.



F KATHERINE

nd Paul Friedrich

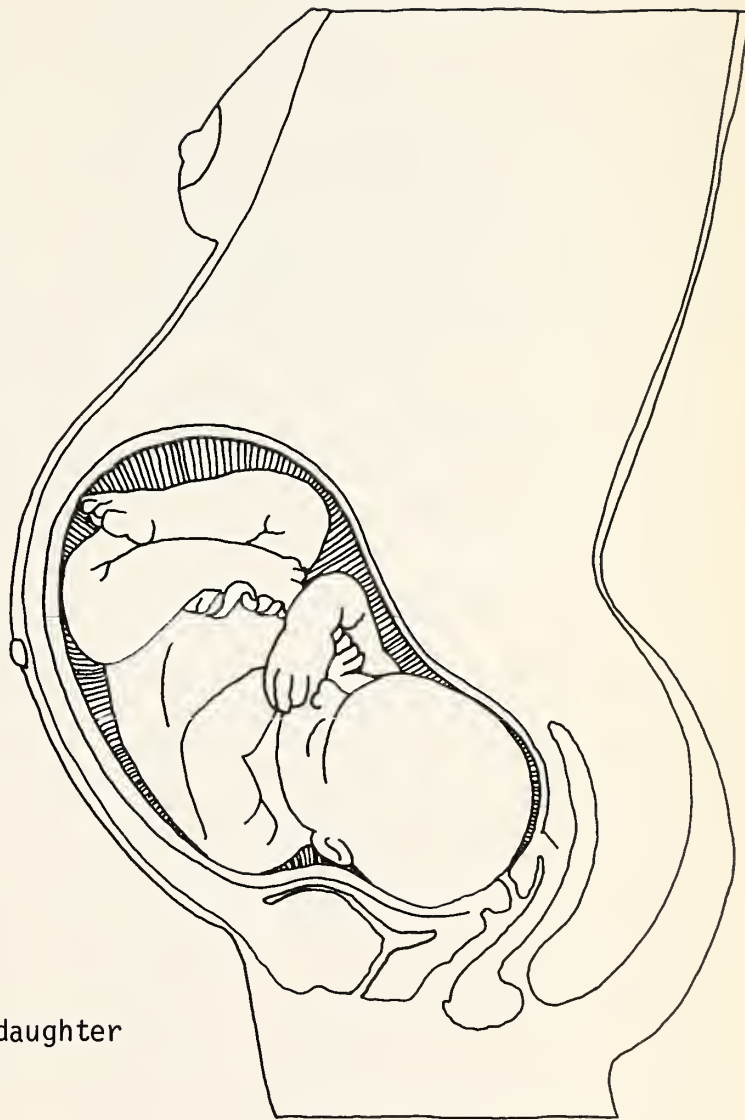
THROUGH THE WAXING AND WANING MOONS

I wake in the night
drawn like a skin of water over rocks
- my tide is in -
deepen again and sleep

thinking of how we are alone and must learn
to be together, dreaming of how
we are together and must learn to be
alone, or else, dreaming the thought
thinking the dream

and the tide rises higher and higher
and the house that I seem is full
of the coming of one we know but cannot see.

D.F.



to my husband on the eve of the birth of my daughter

I would invite you to my house
but it has no floor
and the person who lives there is descending.

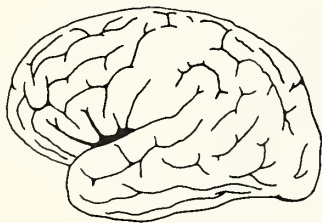
Let us meet in a garden
though I expect rain
and am uncertain
whether it is I who shall come.

D.F.

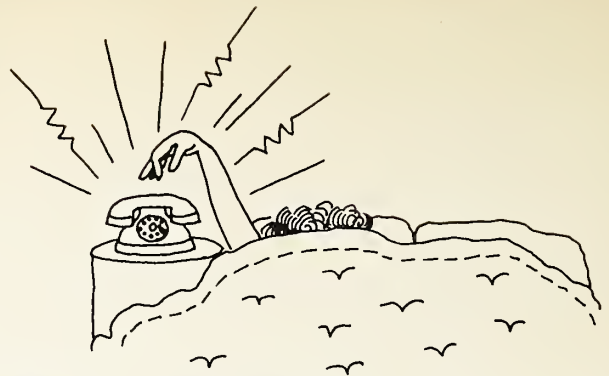
FROM THE EDITOR'S BED

Creative Lives . . .

"In bed we laugh, in bed we cry, in bed we're born, in bed we die" . . . and in our case, the phone often rings when we're in bed. We agree, yes, to do an address on women as idea inventors for a midwest AAUW conference on "The Great Change Machine;" go back to sleep; spend the next five months gradually collecting ideas and references. One thing leads to another. The talk is published and letters begin to pour in, several a day, from dozens of women (and a few men) all over the country who responded as though a special chord had been struck in consciousness. There is a groundswell phenomenon. Women have described themselves as both iceberg and volcano.



Meet a few of our readers: SISTER JOAN CHATFIELD of Maryknoll, New York, reports that after living on a volcanic island in Hawaii, she prefers the volcanic analogy "because volcanos create new land in their life-thrust." BARBARA RYAN of Montclair, New Jersey, has found reading feminist literature to be manna in the desert, "it is so tremendously helpful to know that the pain of being always at odds comes not from being a freak but from being a woman in our society." Ryan suggests that women may excel in school because they translate right hemisphere responses into left hemisphere test answers, but "feel like an illegal alien in the world of ideas, and a fraud." The notion of an androgynous mind is applauded by EDGAR METZLER of Elkhart, Indiana, who believes that creativity in males and females is essentially the same process and that a greater synthesis is the wave of the future. W.R. SLINGER, a psychiatrist in Eureka, California, is studying lateralization of shame vs. guilt, and is interested in studies of lateralization of field independence vs. field dependence. CINTHIA CONRAD of



Newmarket, New Hampshire, is studying the relationship between sex differences in hemisphere function and gendered writing style. ANNA JO EADS, a theology student in Loveland, Colorado, finds that "confluent education" brings about a profound understanding of the interaction of the sacred and secular worlds, and reports that she has discovered the socio-cultural component in her own personal struggles toward integration.

A law student, JOANNE CREAGER of La Habra, California, writes that "law, in many ways, suffers from creative petrification and can be almost unbelievably feudal . . . something many women students hope to change." GAYLE NEWCOMB, a social worker in Charleston, South Carolina, applies theory of creativity to her work by placing graduate students in a hospital.

A doctoral candidate at Bryn Mawr, ANNE HIGHLAND is working on a model of mental health/mental illness in which creativity plays a part. CARLA VENTO, a resource teacher for mentally gifted students in Carmichael, California, is developing learning activities for visual and lateral thinking. MARY SHERMAN of Wichita, Kansas, planning to study creativity as a graduate student in psychology, writes "this newsletter may be the start of something big," and says she wants to be a part of an ongoing communication link. VIRGINIA BOYACK, Project Director of the Pre-Retirement Education Project is completing her dissertation on "Women in Their Middle Years: Their Perception of Their Needs, Their Relationships and Their Use of Time."

EVELYN LOCKWOOD of Lake George, New York, has been suppressed in her efforts in creative writing for years, feeling that what she has was not acceptable to others, but now promises to try her wings in flight -- freeing herself in writing. She maintains that there would be no discipline problems in the classroom if teaching is used creatively.

The arts are well represented among

our readers: MOLLY MASON of Morris, Minnesota, a sculptor and university instructor, writes, "I am engaged in demythologizing women's roles in the progression of ideas through time. I think it is very important for women in positions of some type of influence (and nearly every woman must be) to accept the liberating challenge to re-educate or complete their education concerning the roles women have played in society." MARY JANE WOLBERG teaches dance at East Stroudberg College in Pennsylvania and does research in creativity. SISTER NANCY FIERRO of Immaculate Heart College in Los Angeles, writes of her research in women composers with particular interest in sex differences in the human brain (music being a right hemisphere function). She writes "the music I have uncovered, some dating back four centuries, has been obscured that long, with women writing under the name of father, brother or husband," and would like to hear from anyone who can shed light on the relationship of woman-brain-music-creativity.

HARRIET MARGOLIS uses creativity theory in her work in comparative literature at Indiana University in Bloomington. MARIETTA CONROY, a professor of classics and history at Saint Mary's College in Winona, Wisconsin, is developing a discussion for the faculty on women's creativity. DELLA SMITH teaches women's literature at Montclair, New Jersey. EILEEN LEPAGE gives presentations on creativity to adult groups in her community of Wyomissing, Pennsylvania. COLLEEN MCGAHEE at Antioch College, Ohio, describes herself as "set on Fire" by these ideas, as a student of women's studies. And KATHRYN DARBY, assistant to the Dean of Graduate Studies at Beaver College, Glenside, Pennsylvania, is working to introduce an interdisciplinary major in women's studies.

JANE GALLAGHER of Paoli, Pennsylvania, writes of the success achieved by her eight friends who formed a group to explore their blocked creativity. "We were," she writes, "approaching our middle years, we knew our creative energies had gone into child rearing, church work and homebuilding. We observed that these same energies seemed to be turning inward and creating chaos, and wanted to turn those energies outward into

positive channels of self-actualization. It seemed we really set in motion a creative process and now we have all really entered into the mainstream of life. Several have returned to college, and others are involved in creative music, art and writing! I'm in graduate school in special education and want to work with emotionally disturbed children, helping them to unblock their own creative channels."

Many letters end with expressions of thanks, warmth, and support. One even included a ten dollar bill, ETHEL FREEL, a rehabilitation administrator in Indiana, in offering her contribution, called it "venture capital, or a subscription or a gesture of faith in the enterprise." At that moment, the newsletter became a necessity, a reality, a fact.

My deepest thanks to you all. And a work of warning: you never know what may lie ahead when you reach out sleepily to answer an insistently ringing telephone at your bedside.

HEH

WHERE TO GET IT

(An Annotated Bibliography of Women's Creativity Periodicals)

The following is a compilation of periodicals which may be of interest to our audience of creative women. We have limited ourselves to listing only the items that deal mainly with creative pursuits, not the general feminist-type news magazines. These were selected from various sources; some were available for our inspection, others were not. However, the individual items we could not inspect were felt to be worthy of mention from their descriptions. Also, rather than find ourselves in the position of advertising, and due to the fact that subscription prices are often subject to change, we are omitting the prices of these publications.

DJP

Aphra
Box 893
Ansonia Station
New York, New York 10023

Feminist literary magazine named for the first woman to earn her living by writing.

Black Maria
815 West Wrightwood Avenue
Chicago, Illinois 60614

Feminist quarterly containing interviews, articles, and short stories.

Brainchild
1004 North Sixth Street
Springfield, Illinois 62702

Irregularly published anthology of poetry by women.

Camera Obscura
P.O. Box 4517
Berkeley, California 94704

Journal of feminism and film.

Chromo Uri
University of Massachusetts
Feminist Arts Program, Everywoman's Center
Goode Hall
Amherst, Massachusetts 01002

Book, film and play reviews.

Chrysalis
World Community Incorporated
1727 North Spring Street
Los Angeles, California 90012

Magazine of culture.

Directory of Films by and/or About Women
Women's History Library
2325 Oak Street
Berkeley, California 94708

Biennial reference work.

Earth's Daughters
409 Richmond Avenue
Buffalo, New York 14222

Feminist arts periodical, founded to publish the best possible writing and artwork by women.

Elima
149 West Fourth Street
5D
New York, New York 10012

A journal of writing.

Female Artists Past and Present
Women's History Library
2325 Oak Street
Berkeley, California 94708

Biennial annotated directory of women in the field of art.

Feminist Art Journal
41 Montgomery Place
Brooklyn, New York 11215

An outgrowth of the women's artist movement concentrating on women in the arts.

For Women Only
420 West Melrose Street
Chicago, Illinois 60657

Newsletter containing news items, artwork, writing and photographs.

Genesis III

Task Force on Women in Religion
P.O. Box 24003
Philadelphia, Pennsylvania 19139

Quarterly newsletter regarding women and religion.

Matrix: For She of the New Aeon

Box 4218
North Hollywood, California 91607

Anthology of creative writing with an emphasis on poetry.

Media Report to Women

Media Report to Women, Incorporated
3306 Ross Place N.W.
Washington, D.C. 20008

Monthly report on women's activities in the communication field.

Moving Out Magazine

Box 26, U.C.B.
Wayne State University
Detroit, Michigan 48202

Feminist literary magazine containing artwork, short stories, essays, poetry and photographs.

Paid My Dues

Woman's Soul Publishing
P.O. Box 5476
Milwaukee, Wisconsin 53211

Quarterly journal of women and music.

Room of One's Own

Growing Room Collective
9-2520 Prince Albert Street
Vancouver, British Columbia V5T 3X1

Canada's leading feminist literary quarterly.

Sibyl Child

12618 Billington Road
Silver Springs, Maryland 20904

Women's art and culture journal.

Sunbury, A Poetry Magazine

P. O. Box 274
Jerome Avenue Station
Bronx, New York 10468

Women's poetry periodical.

Thirteenth Moon

101-16 120th Street
Richmond Hills, New York 11419

Forum for the creative writing of women, published by the Journal of Writing Organization of the City College of New York.

Us Magazine

4213 West Bay Avenue
Tampa, Florida 33616

Feminist news and literary magazine.

Women in the Arts Newsletter

Box 4476
Grand Central Station
New York, New York 10017

Newsletter of an organization created for all creative women.

Women Becoming

1318 Singer Place
Apartment 2
Wilkesburg, Pennsylvania 15221

Feminist literary journal.

Women Writing, Newsletter

RD 3
Newfield, New York 14867

Information on the field of creative writing.

Woman's Journal of the Arts

School of Art
California Institute of the Arts
24700 McBean Parkway
Valencia, California 91355

Journal which gives exposure to women artists in all media.





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